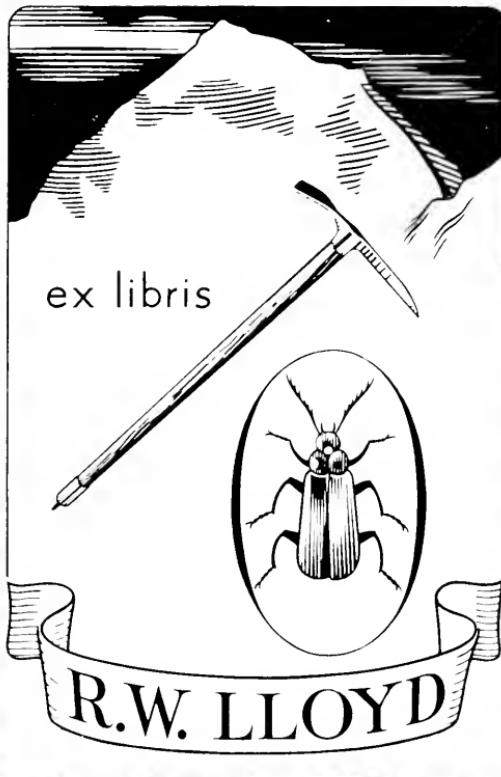
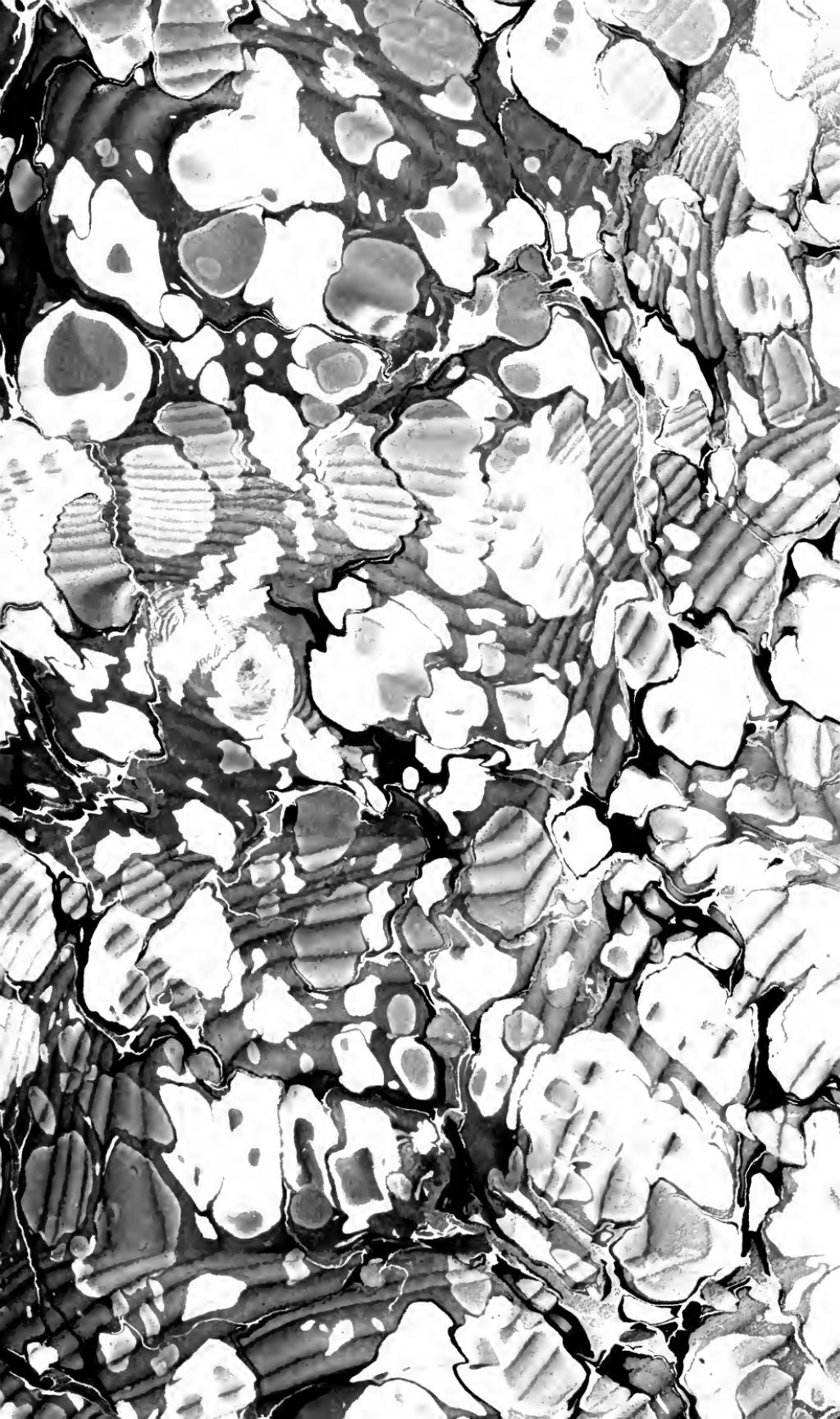


2/28/91  
to  
7/27/91











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On SATURDAY, JUNE 6, 1891,

AT ONE O'CLOCK PRECISELY.

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# CATALOGUE.

On SATURDAY, JUNE 6, 1891,

AT ONE O'CLOCK PRECISELY.

## PICTURES.

SASSO FERRATO.

1 THE MADONNA IN PRAYER

*61*  
*22*  
*19½ in. by 15 in.*

*61*  
*22*  
*E. DE BLAAS, 1885.*

2 MEDITATION

*35½ in. by 25½ in.*

*310*

*61*  
*22*  
*E. DE BLAAS, 1885*

3 A VENETIAN WATER-CARRIER

*27*  
*31½ in. by 20½ in.*

*61*  
*22*  
*J. BRETT, A.R.A.*

4 A ROCKY COAST SCENE

*7*  
*in. by 14 in.*

*7*

*B 2*

J. BRETT, A.R.A.

5 THE COMPANION

7 in. by 14 in.

F. LEE BRIDELL, 1862.

6 THE ARCH OF TITUS

34½ in. by 49½ in.

F. LEE BRIDELL, 1862.

7 THE TEMPLE OF SATURN

34½ in. by 49½ in.

HENRIETTE BROWNE, 1869.

8 TURKISH BOYS CHANTING THE KORAN

14 in. by 20¾ in.

P. H. CALDERON, R.A.

9 SUMMER BREEZES

46 in. by 36 in.

*Exhibited at the Royal Academy, 1879*

*With Copyright*

P. H. CALDERON, R.A.

10 SPRING DRIVING AWAY WINTER

34½ in. by 55 in.

*Exhibited at the Royal Academy, 1870*

P. H. CALDERON, R.A., 1865.

11 RIGOLETTE

27 in. by 21 in.

P. H. CALDERON, R.A.

12 ON HER WAY TO THE THRONE: the Last Touch

39 in. by 63 in.

*Exhibited at the Royal Academy, 1871*

942 *Exhibited at the Paris Exhibition, 1878*

F. DEL CAMPO, 1881.

13 ST. GEORGE'S CANAL, Venice

15 $\frac{1}{4}$  in. by 10 in.

52

J. MORENO CARBONERO.

14 MOORED AT THE LIDO, Venice

14 in. by 22 in.

E. W. COOKE, R.A.

15 CATALAN BAY: on the east side of the rock of Gibraltar, the African coast, Ceuta, and the mountains of Atlas in the distance

"The vast slope of sand has been blown upwards by easterly winds from the shore of the bay to the height of six hundred feet, and rests (at an angle of 30°) on masses of fallen rock, and the series of finely laminated strata of sandstone. These were formed on the shore and gradually elevated against the cliffs of the *Signal Station Hill*. The indentation in the narrow ridge above is called 'La Quebrada,' or broken ground. The axis extends southwards to the Sugarloaf Hill (Pan d'Assucar) whose precipices rise to the height of 1470 feet above the sea level, crowned by O'Hara's Tower. The strata of this southern hill, composed of secondary (Jurassic) limestone, are elevated at an angle of 60°. The caves and fissures contain 'Bone-Breccia' and calcareous deposits. The rocks are overgrown with Palmito (*chamærops humilis*) and *cactus opuntia*, or prickly pear. Genoese fishermen occupy the small village on the beach."—*Vide 'Geology of Gibraltar,' by J. Smith, Esq., of Jordan Hill.*

42 $\frac{1}{2}$  in. by 66 $\frac{1}{2}$  in.

*Exhibited at the Royal Academy, 1863*

E. W. COOKE, R.A.

16 THE BAY OF TANGIER, Morocco: the mountains of Spain, and Gibraltar, in the distance

42½ in. by 66 in.

*Exhibited at the Royal Academy, 1862*

*1862*

C. W. COPE, R.A.

17 BIANCA'S LOVERS

*Lucentio construes.*—"Hie ibat" as I told you before; "Simois," I am Lucentio; "hic est" son unto Vincentio of Pisa; "sigeia tellus," disguised thus to get your love. . . .

*Hortensio.*—Madam, my instrument's in tune.

*Lucentio.*—Spit in the hole, man, and tune again.

*Bianca.*—Now let me see if I can construe it. "Hie ibat Simois," I know you not; "his est sigeia tellus" I trust you not; "his steterat Priami" take heed he hears us not; "regia" presume not; "celsa senis," despair not.

*Hortensio.*—Madam, tis now in tune.

*Lucentio.*—All but the base.

*Hortensio.*—The base is right; tis the base knave that jars.

*'Taming of the Shrew,' Act. iii., Sc. i.*

24½ in. by 29½ in.

*Exhibited at the Royal Academy, 1877*

GIACOMO COSTA.

18 AN IDYLL

11½ in. by 18 in.

T. CRESWICK, R.A., AND W. P. FRITH, R.A.

19 THE WOOD-CUTTERS: the Happy Spring Time

48 in. by 72 in.

*Exhibited at the Royal Academy, 1853*

*Exhibited at the International Exhibition, 1873*

*From the Mendel Collection*

*1873*

T. CRESWICK, R.A., AND R. ANSDELL, R.A.

20 CROSSING THE FORD

48 in. by 71 in.

550

T. CRESWICK, R.A.

21 A RIVER SCENE, with a church and figures

14 in. by 18 in.

56

EYRE CROWE, A.R.A.

22 HOWARD SUCCOURING THE GALLEY SLAVES AT  
VENICE, A.D. 1778

34 in. by 50 $\frac{1}{2}$  in.

*Exhibited at the Royal Academy, 1872*

*With copyright*

H. W. B. DAVIS, R.A., 1860.

23 ON THE COAST OF PICARDY

12 $\frac{1}{2}$  in. by 16 $\frac{1}{4}$  in.

W. DYCE, R.A.

24 ST. CATHARINE

36 in. by 26 in.

A. L. EGG, R.A.

25 LAUNCE'S SUBSTITUTE FOR PROTEUS' DOG

*Proteus*.—And what says she to my little jewel?

*Launce*.—Marry, she says, your dog was a cur: and tell you, currish thanks is good enough for such a present.

*Proteus*.—But she received my dog?

*Launce*.—No indeed she did not: here have I brought him back again.

*Proteus*.—What, didst thou offer her this from me?

*Launce*.—Ay, Sir; the other squirrel was stolen from me by the hangman's boy in the market-place; and then I offered her mine own; which is a dog as big as ten of yours, and therefore the gift the greater.—*'Two Gentlemen of Verona.'*

22 in. by 32 in.

*Exhibited at the Royal Academy, 1819*

*From the Collection of W. Grapell, Esq.*

A. ELMORE, R.A.

26 AN ARAB TOILET

$24\frac{1}{2}$  in. by 19 in.

W. ETTY, R.A.

27 THE CORAL FINDER: Venus and her Youthful Satellites, arriving at the Island of Paphos

$29\frac{1}{2}$  in. by  $38\frac{1}{2}$  in.

*Exhibited at the Royal Academy, 1820*

*From the Collection of the late Mr. Nicholson of York,*  
1849

*After Etty*

W. ETTY, R.A.

28 PHÆDRA AND CYMOCLES ON THE IDLE LAKE

23 in. by 31 in.

*From the Collection of L. Huth, Esq.,*

*From the Collection of the late Wynn Ellis, Esq.*

*After Etty*

W. ETTY, R.A.

29 VENUS ATTIRRED BY THE GRACES

$28\frac{1}{2}$  in. by 24 in.

*From the Collection of John Hargreaves, Esq.*

*After Etty*

W. ETTY, R.A.

30 VENUS AND MARS

37 in. by 25 in.

*From the Collection of S. Mendel, Esq.*

*After Etty*

W. P. FRITH, R.A.

## 31 KING CHARLES THE SECOND'S LAST SUNDAY

1650  
9<sup>th</sup>

"I can never forget the inexpressible luxury and prophaneness, gaming and all dessoluteness, and as it were, total forgetfulness of God (it being Sunday evening) which this day sc'n night I was witnessse of, the king sitting and toying with his concubines, Portsmouth, Cleaveland, and Mazarine, &c., a French boy singing love songs in that glorious gallery, whilst about twenty of the greate courtiers and other dissolute persons were at Bassett round a large table, a bank of at least 2000 pounds in gold before them, upon which two gentlemen who were with me made reflections with astonishment. Six days after, was all in the dust.—See '*Evelyn's Diary*,' vol. iii.

"His palace had seldom presented a gayer or more scandalous appearance than on the evening of the first of February, 1685. Some grave persons who had gone thither, after the fashion of that age, to pay their duty to their sovereign, and who had expected that, on such a day, his court would wear a decent appearance, were struck with astonishment.

"The grand gallery of Whitehall, an admirable relic of the magnificence of the Tudors, was crowded with revellers and gamblers. Barbara Palmer, Duchess of Cleveland was there, no longer young, but still retaining some traces of that superb and voluptuous loveliness, which, twenty years before, overcame the hearts of all men.

"Hortensia Marcini, Duchess of Mazarin, and niece of the great Cardinal, completed the group. No gift of nature or of fortune seemed wanting to her. Her face was beautified with the rich beauty of the south, her understanding quick, her manners graceful, her rank exalted, her possessions immense. Hortensia's French page, a handsome boy, warbled some amorous verses, a party of twenty courtiers was seated at cards around the large table, on which gold was heaped in mountains."—*Macaulay's History of England*.

66 in. by 103 in.

*Exhibited at the Royal Academy, 1867*

*Exhibited at the Paris Exhibition, 1878*

*With copyright*

W. P. FRITH, R.A.

## 32 SCENE FROM 'SHE STOOPS TO CONQUER'

*Mrs. Hardcastle*.—They're of a size too. Back to back, my pretties, that Mr. Hastings may see you. Come, Tony.

*Tony*.—You had as good not make me, I tell you (*measuring*)

*Miss Neville*.—Oh lud! he has almost cracked my head.

*Mrs. Hardcastle*.—Oh the monster! For shame, Tony! you a man, and behave so!

50 in. by 40 in.

*Exhibited at the Royal Academy, 1868*

*With copyright*

W. P. FRITH, R.A.

33 AT MY WINDOW, Boulogne

36 in. by 28 in.

*Exhibited at the Royal Academy, 1872*

P. FRAGIACOMO, 1882.

34 VENEZIA RICCA

21 in. by 39 in.

M. DE FRANCESONI.

35 ON THE GRAND CANAL, Veniee

9 in. by 15½ in.

J. L. GÉROME.

36 "AVE, CÆSAR! IMPERATOR, MORITURI TE SALUTANT:" Gladiators introduced to the Emperor Vitellius

36 in. by 57 in.

*The engraved picture*

P. C. GILARDI, 1879.

37 REPAIRING THE CLOISTERS

9½ in. by 7 in.

C. VAN HAANEN, 1870.

38 PEARL STRINGERS, in Venice

This picture represents a group of laughing black-eyed Venetian donzelias, all chatting vigorously over their work. The ungainly figure of the forewoman, the padrona, sets off the graceful figures of her working girls to perfection. The beads which they are engaged in stringing are formed of a thin kind of glass, so easily blown, that a workman can turn out six thousand in his day's work. These beads are coated with a composition obtained from the scales of fish, and this gives them their glossy and pearl-like appearance. They are then strung on long strings ready for the market.

37 in. by 56 in.

*With copyright*

C. VAN HAANEN, 1881.

39 LUNCHEON TIME IN A VENETIAN SARTORIA

23 in. by 35 in.

With copyright

Vokin

C. E. HALLE.

40 NORA CREINA

18 in. by 14 in.

K. HEFFNER.

41 A RIVER SCENE, with peasants and cattle

26 in. by 31½ in.

K. HEFFNER.

42 A RIVER SCENE

10 in. by 26 in.

K. HEFFNER.

43 A LAKE SCENE. Tyrol

10 in. by 26½ in.

J. E. HODGSON, R.A.

44 A FAIR CUSTOMER

20½ in. by 27 in.

Exhibited at the Royal Academy, 1872

J. HOLLAND, 1858.

45 GESUATI CHIESA OVVERO S. MARIA DEL ROSARIO,

Venice

11¼ in. by 24 in.

J. C. HOOK, R.A.

46 CLEARING THE NETS, Herrings from Banff

32 $\frac{1}{4}$  in. by 46 in.*Exhibited at the Royal Academy, 1867**Purchased from the Artist*

J. C. HOOK, R.A., 1866.

47 HOISTING SAIL

27 in. by 42 in.

*Exhibited at the International Exhibition, Vienna, 1873**Exhibited at the Royal Academy, 1866, under the title of  
"Give us this day our daily bread"**Purchased from the Artist*

J. C. HOOK, R.A.

48 THE TRAWLERS

*"A net that was cast into the sea and gathered of every kind."*

27 in. by 42 in.

*Exhibited at the Royal Academy 1862,**Purchased from the Artist*

J. C. HOOK, R.A.

49 JETSAM AND FLOTSAM

31 in. by 49 in.

*Exhibited at the Royal Academy, 1874.**Purchased from the Artist*

J. C. HOOK, R.A.

50 SEA URCHINS

19 $\frac{1}{2}$  in. by 32 $\frac{1}{2}$  in.*Exhibited at the Royal Academy, 1861*

51 FROM UNDER THE SEA

43 $\frac{1}{2}$  in. by 32 $\frac{1}{2}$  in.*Exhibited at the Royal Academy, 1861**Purchased from the Artist*

J. C. HOOK, R.A.

## 52 BRIMMING HOLLAND

32½ in. by 55½ in.

162  
*Exhibited at the Royal Academy, 1870*  
*Purchased from the Artist*

J. C. HOOK, R.A.

## 53 COTTAGERS MAKING CIDER

42 in. by 66 in.

850  
*Exhibited at the Royal Academy, 1869*  
*Purchased from the Artist*

J. C. HOOK, R.A.

## 54 THE BROOM DASHER

30 in. by 42 in.

460  
*Exhibited at the Royal Academy, 1864*

J. C. HOOK, R.A., 1857.

## 55 SPRING

21½ in. by 36½ in.

27e  
*J. C. HOOK, R.A., 1863.*56 THE SHIP BOY'S LETTER (*writing*)

32 in. by 24 in.

22  
*Purchased from the Artist*

J. C. HOOK, R.A.

57 THE SHIP BOY'S LETTER (*reading*)

31½ in. 23½ in.

370  
*Exhibited at the Royal Academy, 1857*  
*Purchased from the Artist*

J. C. HOOK, R.A.

## 58 MOTHER CAREY'S CHICKENS

*Exhibited at the Royal Academy, 1867*

180

## W. HOLMAN HUNT

## 59 THE FINDING OF THE SAVIOUR IN THE TEMPLE

Painted at Jerusalem, 1854-5. The first picture illustrating Scriptural history ever undertaken in the Holy Land. It was carried on there with the advantage of studying the character of the people, the architecture, costume, and the habits of the Jews on the spot where the circumstances occurred.

34 in. by 53½ in.

*Exhibited in Bond Street, 1860*

*Engraved by A. Blanchard*

## W. HOLMAN HUNT, 1854-63.

## 60 THE AFTERGLOW, in Egypt

Painted from a fellaha at Ghizeh, Egypt, 1854.

74 in. by 34½ in.

*Exhibited privately in 1864*

*With copyright*

## W. HOLMAN HUNT, 1854-61.

## 61 A STREET SCENE IN CAIRO: The Lanternmaker's Courtship

"The wearing of the burks, or face veil, is common to all respectable classes in Cairo.

"The bridegroom can scarcely ever obtain even a surreptitious glance at the features of his bride, until he finds her in his absolute possession."—*Lane's Modern Egyptians*, Book i., Fig. 211.

Representing an incident seen by the artist in the Cairo bazaar, and commenced in that city in the spring of 1854.

21½ in. by 13¾ in.

*Exhibited at the Royal Academy, 1861*

## R. SCOTT LAUDER, 1850.

## 62 LOUIS XI. AND THE ASTROLOGER

50 in. by 41 in.

B. W. LEADER, A.R.A, 1863.

63 A SUNNY AFTERNOON ON THE CONWAY, North Wales  
 $19\frac{1}{2}$  in. by  $23\frac{1}{2}$  in.

*Exhibited at the Royal Academy, 1864*

8/

R. LEHMANN, 1872.

64 AN ITALIAN GIRL, holding a branch with grapes  
 $29\frac{1}{2}$  in. by 22 in.

7/

SIR F. LEIGHTON, P.R.A.

65 THE MUSIC LESSON

37 in. by 38 in.

*Exhibited at the Royal Academy, 1877*

*Exhibited at the Paris Exhibition, 1878*

*Engraved*

SIR F. LEIGHTON, P.R.A.

66 IOSTEPHANÉ

37 in. by 19 in.

*Exhibited at the Royal Academy, 1880*

SIR F. LEIGHTON, P.R.A.

67 KITTENS

49 in. by 32 in.

SIR F. LEIGHTON, P.R.A.

68 NERUCCIA

$19\frac{1}{2}$  in. by 16 in.

*Exhibited at the Royal Academy, 1879*

3/3

SIR F. LEIGHTON, P.R.A.

## 69 TERESINA

14 in. by 10 in.

*Exhibited at the Royal Academy, 1876**With copyright*

SIR F. LEIGHTON, P.R.A.

## 70 ZEYRA

17 in. by 15 in.

*Engraved by S. Cousins, R.A.*

G. D. LESLIE, R.A.

## 71 MY DUTY TOWARDS MY NEIGHBOUR

44 in. by 60 in.

G. D. LESLIE, R.A.

## 72 HENS AND CHICKENS

39½ in. by 73 in.

*Exhibited at the Royal Academy, 1881*

G. D. LESLIE, R.A.

## 73 LAVINIA

"Thoughtless of beauty, she was beauty's self."

48½ in. by 36½ in.

*Exhibited at the Royal Academy, 1872**Exhibited at the Paris Exhibition, 1878**From the Collection of Jonathan Nield, Esq.*

G. D. LESLIE, R.A.

## 74 PALM BLOSSOM

24 in. by 18 in.

*With copyright*

J. F. LEWIS, R.A.

75 AN INTERCEPTED CORRESPONDENCE : the Harem,  
Cairo30 $\frac{1}{4}$  in. by 35 in.*Exhibited at the Royal Academy, 1869**Purchased from the Artist*

J. F. LEWIS, R.A., 1873.

## 76 THE RECEPTION

25 $\frac{1}{2}$  in. by 30 $\frac{1}{2}$  in.*Purchased from the Artist*

J. F. LEWIS, R.A.

77 THE TURKISH SCHOOL IN THE VICINITY OF CAIRO,  
Egypt26 in. by 32 $\frac{1}{2}$  in.*Exhibited at the Royal Academy, 1865**Purchased from the Artist*

J. F. LEWIS, R.A., 1862.

## 78 CAMPING IN THE DESERT

15 $\frac{1}{2}$  in. by 32 in.*Purchased from the Artist*

J. F. LEWIS, R.A.

## 79 ON THE BANKS OF THE NILE, Upper Egypt

26 in. by 31 in.

*Exhibited at the Royal Academy, 1876**Purchased from the Artist*

J. F. LEWIS, R.A.

80 THE SERAFF (Money Changer)—a Doubtful Coin : a Scene  
in a Cairo Bazaar

30 in. by 35 in.

*Exhibited at the Royal Academy, 1869**Purchased from the Artist*

J. LINNELL, SEN.

## 81 HAYMAKERS

“Soon shall the ripen’d bending grass,  
 Emblem of man, who alike to earth is bound,  
 Feel the mower’s scythe, through its heart to pass,  
 And in its fall, shed from its slaughter ground,  
 Like a martyred saint, perfume all around.”

27 $\frac{3}{4}$  in. by 39 $\frac{1}{2}$  in.*Exhibited at the Royal Academy, 1864**Exhibited at Burlington House, 1883*

J. LINNELL, SEN., 1814-59

## 82 BAYSWATER FORTY YEARS AGO

Title given by the artist was “THE BIRD-CATCHERS.”

37 in. by 51 in.

*Exhibited at Burlington House, 1883*

J. LINNELL, SEN., 1829.

## 83 OVER THE COMMON

18 in. by 22 in.

*From the Collection of E. Radley, Esq.*

## HAMILTON MACALLUM, 1881

84 LOCH FYNE SKIFFS GOING TO SEA

15 in. by 27½ in.

## R. W. MACBETH, A.R.A., 1881.

85 BETROTHED

36 in. by 19 in.

*Exhibited at the Royal Academy, 1882*

## H. S. MARKS, R.A.

86 COCKATOO, TOUCAN, MACAW, AND PARROT

48 in. by 31½ in.

## SIR J. E. MILLAIS, R.A.

87 THE SISTERS

Three youthful ladies, with flowing golden chestnut hair, standing, facing the spectator, and dressed mainly in white, trimmed with blue ribbons; their aprons and fichus are of a lighter tint. The background is composed of the foliage and flowers of pink and white azaleas. The young ladies are three of the painter's daughters.

42½ in. by 42½ in.

*Exhibited at the Royal Academy, 1868**Exhibited at the International Exhibition, Vienna, 1873**Exhibited at the Paris Exhibition, 1878**Exhibited at the Grosvenor Gallery Loan Collection of Sir J. E. Millais' works, 1886**With copyright*

## SIR J. E. MILLAIS, R.A.

88 EARLY DAYS

44¾ in. by 37 in.

*Exhibited at the Royal Academy, 1873*

## SIR J. E. MILLAIS, R.A.

## 89 A FLOOD

This oblong picture shows a piece of country when under water, and while a turbid stream rushes among trees, ferns, haystacks, and hedge-rows, a sturdy little baby, who has been floated out of his mother's cottage garden, where all else has gone to wreck, lies ensconced safely among his bed clothes, plays with his own fingers, and seems not the worse for his perilous voyage. His ark is an old-fashioned box cradle of wood, within which probably his grandfather and great grandfather passed part of their infancy. His fellow voyager, a lively black kitten whose distress and interest in the situation are thoroughly marked. The babe unconsciously goes on his way, and turns laughing and delighted, as the ark approaches a tree where the goldfinches flutter in the boughs, which glitter with drops of rain or heavy dew. The warm pale olive tint of the wintry atmosphere, true as it is to the effect of autumnal evening, supplies a great charm to the effect of the picture. In the distance is the flooded village; the father of the little one approaches to the rescue in a punt on the stream, which has risen, half-way up the haystacks, and yellow with its charge of earth, rushes and swirls swiftly. A pig has been floated out of its home, and makes its way as well as it can. Beyond the village, trees rise with uplands, and a mist veils the distance.

39 in. by 57½ in.

*Exhibited at the Royal Academy, 1870*

*Exhibited at the Grosvenor Gallery Loan Collection of Sir J. E. Millais' Works, 1886*

*Exhibited at the Paris Exhibition, 1878*

*With copyright*

## SIR J. E. MILLAIS, R.A.

## 90 THE RANSOM

Full-length figures in sixteenth century costumes, representing, in a close group, a knight paying to some robber nobles, by whom he had been captured, the price agreed upon for the ransom of his two daughters who were left as hostages during his absence in search of the fine. He is in doubt whether some jewels will be accepted in lieu of money: the robbers examine the gems with hesitation. The girls cling to their father.

53½ in. by 45½ in.

*Exhibited at the Royal Academy, 1862*

*Exhibited at the Grosvenor Gallery Loan Collection of Sir J. E. Millais' Works, 1886*

## CLARA MONTALBA.

91 A SKETCH AT DORDRECHT

19 in. by 12 in.

## W. MULLER.

92 THE ISLAND OF RHODES

36 in. by 60 in.

*Exhibited at the Royal Academy, 1845**From the Collection of the late Mr. Charles Cammell**Exhibited in the International Exhibition, 1862**From the Collection of the late Sir James Watts**Described in 'Solly's Life of Muller,' p. 279*

## W. MULLER, 1843.

93 LAGO MAGGIORE

19½ in. by 29½ in.

## W. MULREADY, R.A.

94 THE TOY SELLER

44 in. by 56 in.

*The last Picture painted by the Artist**Purchased at the Artist's sale*

## GILBERT MUNGER.

95 SAN MARCO AND DELLA SALUTE

19½ in. by 29½ in.

## PATRICK NASMYTH, 1831.

96 OVERSHOT FLINT MILL IN CUMBERLAND, with fall of  
water

14¾ in. by 20¼ in.

W. Q. ORCHARDSON, R.A.

## 97 CHRISTOPHER SLY

*Sly.*—For God's sake, a pot of small ale.1st *Servant*.—Wilt please your lordship, drink a cup of sack?2nd *Servant*.—Wilt please your honour, taste of these conserves?3rd *Servant*.—What raiment will your honour wear to-day?*Induction to Shakespeare's 'Taming of the Shrew.'*

34½ in. by 49 in.

With copyright

E. SANCHEZ PEREIRE, 1882.

## 98 AT SEVILLE

11 in. by 17 in.

J. PHILLIP, R.A., 1857.

## 99 THE BALCONY

24 in. by 20 in.

Painted in Seville

Exhibited at the International Exhibition, 1873

J. PHILLIP, R.A., 1855.

## 100 THE GIPSY DUET—oval

26 in. by 22 in.

Engraved for the Art Journal

Exhibited at the International Exhibition, 1873

J. PHILLIP, R.A., 1862.

## 101 THE SIGNAL

19½ in. by 16½ in.

J. PHILLIP, R.A., 1866.

## 102 RETURNING FROM THE FOUNTAIN, Andalusia

16¾ in. by 11½ in.

J. PHILLIP, R.A., 1857

## 103 AL DUENA

25½ in. by 19 in.

*Exhibited at the Royal Academy, 1858**From the Collection of Alexander Collie, Esq.*

J. PHILLIP, R.A., 1866.

## 104 THE EARLY CAREER OF MURILLO, 1634.

"He was reduced to earn his daily bread by painting coarse and hasty pictures for the Fena (weekly fair), held in a broad street branching from the northern end of the Alameda, and in front of the old church of 'All Saints,' remarkable for its picturesque semi-Moorish belfry.

"This venerable market presents every Thursday an aspect which has changed but little since the days of Murillo. Fruit, vegetables, and coarse pottery, old clothes, old iron, still cover the ground or load the stalls as they did two centuries ago, when the unknown youth stood among gypsies, muleteers, and mendicant friars, selling for a few reals those productions of his early pencil, for which royal collectors are now ready to contend."—*Vide Stirling's 'Annals of Spanish Painters,' vol. ii.*

16 in. by 19½ in.

*Exhibited at the International Exhibition, 1873*

F. R. PICKERSGILL, R.A.

## 105 RINALDO DESTROYING THE MYRTLE IN THE ENCHANTED FOREST

48 in. by 72 in.

*Exhibited at the Royal Academy, 1851*

F. R. PICKERSGILL, R.A.

## 106 COLUMBUS AT LISBON

"The newly married couple resided with the mother of the bride. The latter, perceiving the interest which Columbus took in all matters concerning the sea, related to him all she knew of the voyages and expeditions of her late husband, and brought him all his papers, charts, journal, and memoranda."

36 in. by 42 in.

F. R. PICKERSGILL, R.A.

## 107 BEATRICE LISTENING

“ Bid her steal into the pleached bower, where honeysuckles ripen'd  
 by the Sun  
 Forbid the Sun to enter.”

‘ *Much Ado about Nothing.*’

30 in. by 25 in.

P. F. POOLE, R.A.

108 SOLOMON EAGLE, exhorting the people to repentance, during  
 the Plague of the year 1665

“ I suppose the world has heard of the famous Solomon Eagle, an enthusiast; he, though not infected at all, but in his head, went about denoueuing of judgment upon the city in a frightful manner, sometimes quite naked, and with a pan of burning charecoal on his head.”—*Defoe's narrative of the Plague of London.*

60 in. by 87 in.

*Exhibited at the Royal Academy, 1843*

*Exhibited at Burlington House, 1884*

P. F. POOLE, R.A.

109 ARLÉTE: a peasant girl of Falais, in Normandy, first discovered  
 by Duke Robert le Diable

“ Duke Robert, returning one day from the chase, became enamoured of Arlète, whom he finds with her companions washing linen in a stream. She afterwards became the mother of William the Conqueror.”

45 in. by 60 in.

*Exhibited at the Royal Academy, 1848*

*Exhibited at Burlington House, 1884*

P. F. POOLE, R.A.

## 110 THE GOTHS IN ITALY

"The principal warriors insulted the villas and gardens once inhabited by Lucullus and Cicero along the beauteous coast of Campania. Their trembling captives, the sons and daughters of Roman Senators, presented, in goblets of gold and gems, large draughts of Falernian wine to the haughty victors who stretched their huge limbs under the shade of plane-trees, artificially disposed to exclude the scorching rays and to admit the genial warmth, of the sun. The delights were enhanced by the memory of past hardships: the comparison of their native soil, the bleak and barren hills of Scythia, and the frozen banks of the Elbe and Danube, added new charms to the Felicity of the Italian Climate."—*Gibbon's History of Rome*.

"The Prostrate South to the destroyer yields  
 Her boasted titles and her golden fields.  
 With grim delight the brood of winter view  
 A brighter day and skies of azure hue.  
 Scent the new fragrance of the opening rose,  
 And quaff the pendant vintage as it grows.

56 in. by 83 in.

*Exhibited at the Royal Academy, 1851**Exhibited at Burlington House, 1884*

P. F. POOLE, R.A.

## 111 MARINA SINGING TO HER FATHER PERICLES

"Pericles, disconsolate at the loss of his daughter Marina, wanders, in a ship, from place to place, vainly endeavouring to discover her, at length, touching at Mitylene, she is brought on board to sing to him, and he, after recognising her, is restored to happiness."—*'Pericles Prince of Tyre.'*

"My dearest wife was like this maid, and such a one  
 My daughter might have been."

32 in. by 40 in.

*Exhibited at the Royal Academy, 1852**Exhibited at Burlington House, 1884*

P. F. POOLE, R.A., 1850.

## 112 OCEAN TREASURES

*—Circle, 24 in. diam.*

P. F. POOLE, R.A., 1856

113 AN ITALIAN FAMILY

20 $\frac{1}{2}$  in. by 26 in.

P. F. POOLE, R.A., 1865

114 A GIRL OF CAPRI

17 $\frac{3}{4}$  in. by 13 in.

P. F. POOLE, R.A., 1865.

115 A CAPRI GIRL

17 $\frac{1}{2}$  in. by 13 in.

VAL. C. PRINSEP, A.R.A.

116 IN AMBUSH

56 in. by 39 $\frac{1}{2}$  in.

BRITON RIVIERE, R.A.

107 PERSEPOLIS

“They say, the Lion and the Lizard keep  
 The courts where Jamshyd gloried and drank deep.”

Omar Khayyam

29 in. by 54 in.

Exhibited at the Royal Academy, 1878

Engraved by F. Stacpoole, A.R.A.

BRITON RIVIERE, R.A., 1878.

118 VICTIMS

Study for the Picture

14 in. by 20 $\frac{1}{2}$  in.

E. SEMONOWSKI.

119 ROSELLI

12 in. by 9 in.

E. SEMONOWSKI, 1886.

120 A GIRL IN A HAT

14 in. by 10 in.

S. SOLOMON.

121 HABET. In the Coliseum, A.D. 90

40 in. by 48 in.

*Exhibited at the Royal Academy, 1865*

A. SOLOMON, 1858.

122 THE FLIGHT FROM LUCKNOW

23½ in. by 18 in.

C. STANFIELD, R.A.

123 THE ISLAND OF MAZORBO AND TORCELLO, Venice

34 in. by 50 in.

*Exhibited at the Royal Academy, 1843*

*From the Knott Collection, 1845*

*From the Collection of John Hargreaves, Esq., 1873*

A. WAHLBERG.

124 SCENE IN NORWAY

14 in. by 21 in.

J. WILLROIDER.

125 A LANDSCAPE, with cottage and trees

6 in. by 11½ in.

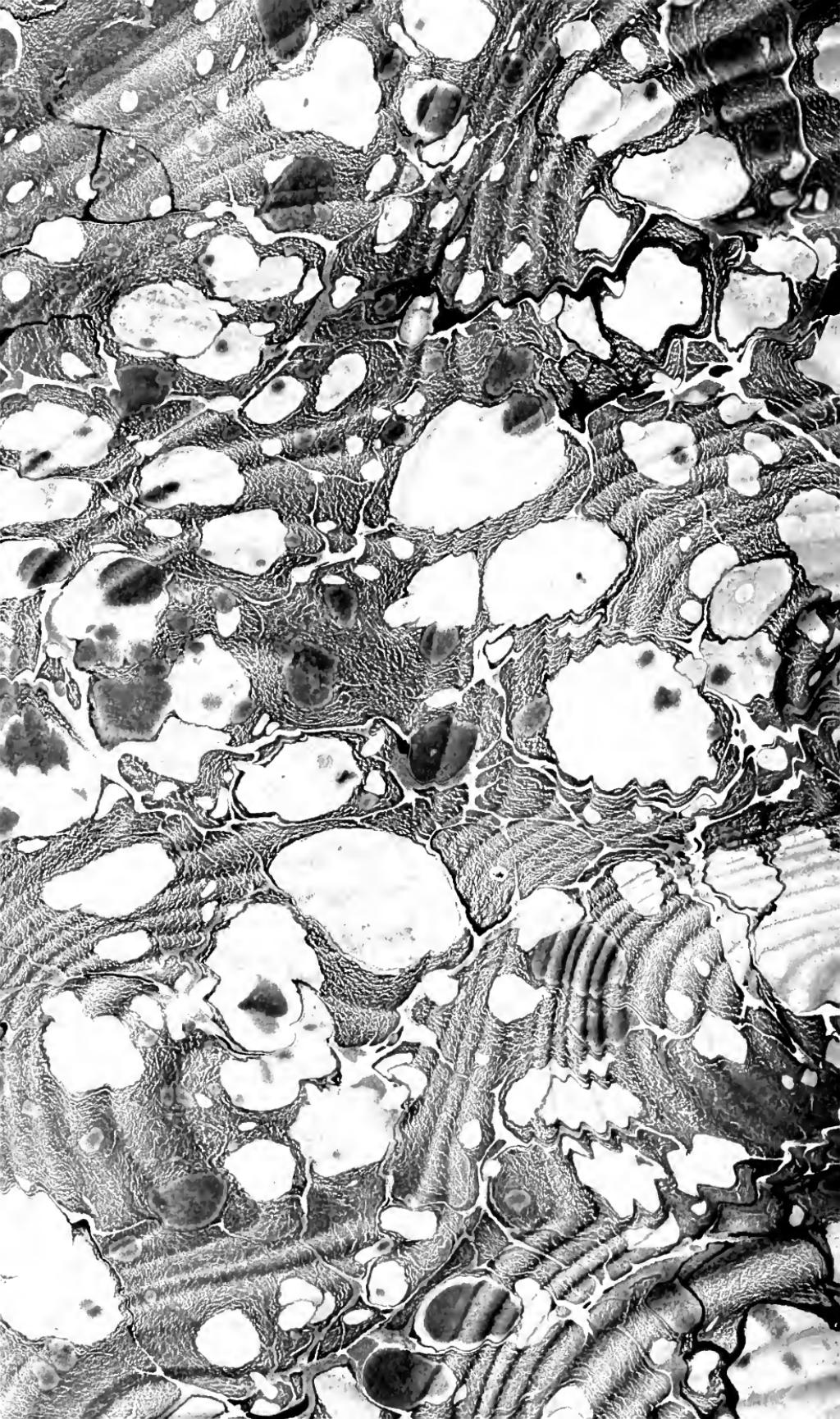
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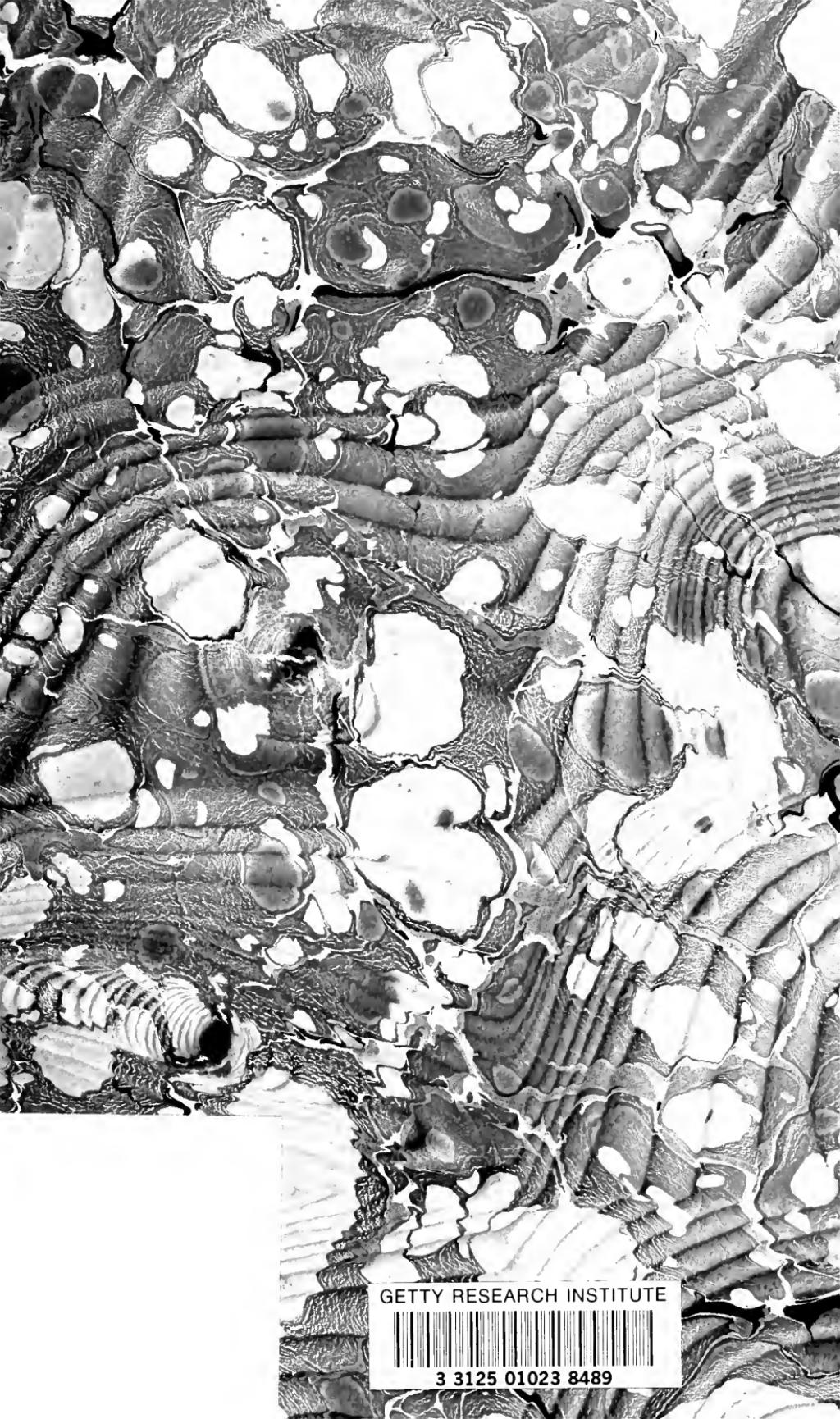












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